

*The Eighteenth-Century Intelligencer*  
The Newsletter of the EC/ASECS  
N.S. Volume 30, Number 1: March 2016

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*The Eighteenth-Century Intelligencer* is distributed twice a year (spring and fall) to members of the East-Central American Society for Eighteenth-Century Studies. For membership information, contact Dr. Linda E. Merians, above, or, as of January 2017, her successor, Dr. Peter Staffel, [staffelp@westliberty.edu](mailto:staffelp@westliberty.edu); West Liberty University, 208 University Dr., CUB #130, West Liberty, WV 26074 (Tel. 304-336-8193). Annual dues are \$25 for regular members; \$15 for students; \$40 for joint member-ships. For information about the EC/ASECS, see the current EC/ASECS homepage, [www.ec-asecs.org](http://www.ec-asecs.org). The next submission deadline is 1 September 2016.

Through this newsletter, scholars and teachers can pass along to colleagues news, opportunities, and practical tips normally not communicated in scholarly journals. Members are encouraged to submit book reviews, notes and essays, notices, accounts of travel, conferences, concerts, and exhibitions, pedagogical advice, light verse, and queries. They are asked to report news of their publications, lectures, grants, and on-going projects. Please submit contributions as an attachment in Word or in RTF or on paper. Contributions to these pages may be reproduced in the newsletters of ASECS Affiliate Societies unless the article states that the author's permission must be obtained. Pertinent articles are indexed in the *ECCB*, *MLA Bibliography*, *The Scriblerian*, *Year's Work in English Studies*, *The Annual Bibliography of English Language & Literature*, and C18-L's "Selected Readings."

The EC/ASECS gratefully acknowledges financial support from Penn State University, specifically from the budgets of the Center for the Study of the History of the Book, directed by James L. West, III; and from Robert D. Hume, Evan Pugh Professor. The *EC/ASECS Newsletter* was founded in January 1978 by Leland D. Peterson and later edited by W. R. McLeod (1981-1983) and Kevin Berland (1983-1986). The newsletter was entitled *The East-Central Intelligencer* from 1988 until February 2005. Indices for preceding volumes appear in the issues of May 1992, September 1996, September 2001, January 2005, January 2008, and October 2011; the January 2005 contains a register of EC/ASECS newsletters 1978-2004. Penn State University Library have archived n.s. Vols. 1-28; Old Dominion University has archived issues from 1987-2009. Issues for May 2007 through September 2014, the indices for 1997-2011, and tables of contents for issues since December 1986 are all available at the Newsletter Archive of the EC/ASECS website noted above.

**The Anne Finch Digital Archive** materials related the edition (<http://library.uncg.edu/dp/annefinch/>), sponsored by the North Carolina at Greensboro). They posted the texts of select poems. "For every featured poem the site includes commentary with embedded links to illustrations, information about composition and printing dates and sources, audio files of the poems read aloud, and source copies showing authorized MS and print texts with transcriptions." They will be adding to the site, including music (note the effort to feature multi media). The site has links including an introduction and bibliography.

Some readers should take interest in *Fashion Prints in the Age of Louis XIV: Interpreting the Art of Elegance*, ed. by Kathryn Norberg and Sandra Rosenbaum (Texas Tech UP, 2014; pp. 320; bibliography; illus.; index). This group of essays was inspired by (and discusses) a volume of 190 hand-colored fashion prints from the late 17C (bound 1702-04), acquired by the Los Angeles County Museum (LACMA). Most of the essays were presented at a two-day conference on this *Recueil des modes de la cour*. Contributions directly addressing acquired plates include Kathleen Nicholson, "Fashion Fashionability" (15-54); Paul Rea Radsich, "The *Cris de Paris* in the LACMA *Recueil des modes*" (55-72); Marcia Reed, "Fashion in Prints: Considering the *Recueil des modes* as an Album of Prints" (73-88); Sandra L. Rosenbaum, "The LACMA *Recueil des modes*" (187-200); and Soko Furuhata, "Fashion Illustration from the Reign of Louis XIV: A Technical Study of the Paper and Colorants Used in the LACMA *Recueil des modes*" (201-12). The lead essay, Françoise Tétart-Vittu's "The Fashion Print: An Ambiguous Object" (3-14), treats the genre of fashion prints, relating these prints to antecedents and to fashion journals of the eighteenth century, like *Gallerie des modes*. Other essays are devoted more generally to the period's fashion (Michael J. Hackett), the King's (Kathryn Norberg), and oriental influences on fashion (Mary Schoeser).

The *Intelligencer* needs reviewers for: two essay collections discussed above in members' news, both Bucknell UP, 2015: *Queen Anne and the Arts*, ed. by Cedric D. Reverend, II (pp. 334.); and *Stage Mothers: Women, Work, and the Theater, 1660-1830*, ed. by Laura Engel and Elaine R. McGirr (pp. 290); also Eric Gidal, *Ossianic Unconformities: Bardic Poetry in the Industrial Age* (U. of VA, 2015; 240 pp.; 25 illus.), on the reception of Ossian by "19C Scottish eccentrics who used statistics, cartography, and geomorphology to map and thereby vindicate Macpherson's . . . renderings of Gaelic oral traditions." And E. Claire Cage's *Unnatural Frenchmen: The Politics of Priestly Celibacy and Marriage, 1720-1815* (UVA, 2015; pp. 248), on the case for priests to marry (nature, social utility, *patrie*), ending with the chapter "Married priests in the Napoleonic Era" (there were many). And Cathy Rex, *Anglo-American Women Writers and Representations of Indianness, 1629-1824* (Ashgate, 2015; pp. 204).

**Cover illustration:** "Countess Varvara Nikolayevna Golovina" (ca. 1797-1800) by Elizabeth Louise Vigée Le Brun (1755-1842), oil on canvas, 33 x 26 inches (The Henry Barber Trust, Barber Institute of Fine Arts, University of Birmingham [80.1]), reprinted with the assistance of the press office at the Metropolitan Museum of Art. See the exhibition review above (pp. 23-25).